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**Strategies of Translating Croatian Phraseology into English: A Case
Study of Dubravka Ugrešić's *The Ministry of Pain*, *Baba Yaga Laid
an Egg* and *Nobody's Home***

Diploma Paper

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1. Summary and Key Words

This paper contains two parts. The first part offers various definitions of the word *translation*. Furthermore the translation process and the notion of translation equivalence are discussed and an overview of the translation strategies that are the most common follows. At the end of the paper, there is a review on translating phraseology and its difficulties.

The second part of the paper deals with the analysis of translating Croatian phraseology into English. The examples are divided into five groups of strategies that were used to translate phraseological units in the works of Dubravka Ugrešić from Croatian into English. The results show the similarities and differences of the Croatian and English phraseology.

Key words: translation process, translation equivalence, translation strategies, phraseology, analysis.

2. Introduction

2.1. *The Aim of the Paper*

The aim of the paper is to give a view on how Croatian phraseology is translated into English on the example of the works of Dubravka Ugrešić, with the intention of highlighting the similarities and differences between the two languages. This will be shown through different strategies that the translators used for translating the phraseological material in the books.

The first part of the paper will focus on various definitions of translation, the translation process, the notion of translation equivalence as well as on the number of translation strategies offered by several linguists. At the end of this section, there will be a short review on translating phraseology and the difficulties of it.

In the second part of the paper, the analysis of the corpus, Croatian examples and their English counterparts will be provided, and analysed. The examples are divided into 5 groups of strategies that were used for translating Croatian phraseology into English.

2.2. *On the Corpus*

The corpus of this paper consists of 111 examples of Croatian phraseological units and their English counterparts. The examples have been taken from the following works of Dubravka Ugrešić:

Ugrešić, D. (2008) *Baba Jaga je snijela jaje*, Vuković & Runjić, Zagreb (BJ)

Ugrešić, D. (2009) *Baba Yaga Laid an Egg*, Canongate Books, Edinburgh (Translated by: Ellen Elias-Bursać, Celia Hawkesworth, Mark Thompson) (BY)

Ugrešić, D. (2004) *Ministarstvo boli*, 90 stupnjeva, Zagreb (MB)

Ugrešić, D. (2008) *The Ministry of Pain*, Telegram, London (Translated by: Michael Henry Heim) (MP)

Ugrešić, D. (2005) *Nikog nema doma*, Devedeset stupnjeva, Zagreb (NND)

Ugrešić, D. (2007) *Nobody's Home*, Telegram, London (Translated by: Ellen Elias-Bursać) (NH)

2.3. Abbreviations Used in the Paper

In addition to the acronyms for the names of the books provided in the section above, the following standard abbreviations will also be used in the paper:

etc. - et cetera (and so on)

e.g. - for example

SL - source language

TL - target language

ST - source text

TT - target text

sb - somebody

sth – something

3. Theoretical Preliminaries

It will serve to demonstrate, that the art of translation is of more dignity and importance than has generally been imagined. (Sir Alexander Fraser Tytler)¹

3.1. Defining Translation

Translation is a somewhat broader term than the root meaning of that word itself suggests. The Latin *translatio* derives from *transferre* (*trans*, “across”+ *ferre*, “to carry or “to bring”)². Naturally, this basic meaning of translation has been reformulated by many linguists. Several definitions of translation are provided below.

Catford (1980:20) defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)“.

A rather similar definition to Catford's is given by Mildred Larson (quoted in Melby, 1990:207), who says that “translation consists of transferring the meaning of the source language into the receptor language“. As opposed to Catford, Larson emphasises the *meaning* of the text that is to be transferred, instead of the textual material.

According to Newmark (1981:7) translation is “a craft consisting in the attempt to replace a written and/or statement in one language by the same message and/or statement in another language“.

Bell (quoted in Melby, 1990:207) defines translation as “a process whereby the translator decodes a message from a text in the source language and re-encodes the message into the target language“.

Whereas so far the emphasis was on the text translation itself, another approach, also known as “the communicative approach“, represents the idea that translation is merely a product of a deeper motivation – communication. One of the representatives of this theory is E.A. Nida, and according to him “translation is a process of finding the nearest natural equivalent in the

¹ <http://transtopia.blogspot.com/2005/04/principles-of-translation.html>

² <http://en.wikipedia.org/wiki/Translation>

target language for a message expressed in the source language“ (quoted in Ivir, 1978:37). This communicative approach has enabled translation to be regarded not only as a linguistic operation, but also as an interaction between the messenger, translator and the addressee.

It is evident from the previous selection of definitions that different linguists have more or less the same basic idea of translation, “transferring textual/semantic units from one language to another“ but their view of the translation process is what makes these definitions an object of closer observation.

3.2. Translation Process

The process of translation, whether it be for translation or interpreting, can be described simply as:

- Decoding the meaning of the source text and
- Re-encoding this meaning in the target language

To decode the meaning of a text the translator must first identify its component “translation units.“ A translation unit may be a word, a phrase or even one or more sentences. Behind this seemingly simple procedure lies a complex operation. To decode the complete meaning of the source text, the translator must consciously and methodically interpret and analyse all its features. This process requires thorough knowledge of the grammar, semantics, syntax and idioms of the source language, as well as the culture of its speakers. The translator needs the same in-depth knowledge to re-encode the meaning in the target language. In fact, often the translator's knowledge of the TL is more important and needs to be deeper than their knowledge of the SL. A model devised by Eugene Nida (Nida and Taber, 1982:33) presents the process of translation in its three distinct phases of analysis, transfer and restructuring, whereby analysis and restructuring can be replaced by the terms decoding and re-encoding:

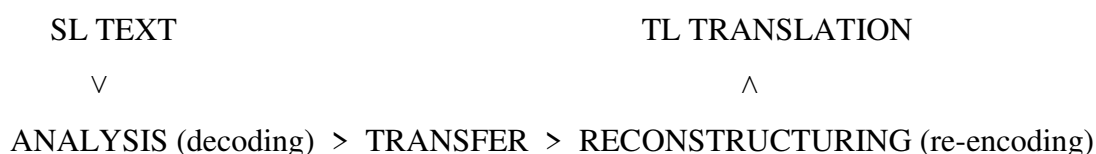


Figure 1. Translation process according to E.A. Nida

Whereas the goal of translation is to ensure that the source and the target text communicate the same message, a successful translation can be judged by two criteria: *faithfulness* and *transparency*. In simple words, *faithfulness* is the extent to which the translation accurately renders the meaning of the source text; without distortion and *transparency* is the extent to which the translation appears to a native speaker of the TL to have originally been written in that language³.

3.3. Translation Equivalence

In order for the translation to be as faithful and transparent as possible, it has to possess the so-called *translation equivalence*. According to Hatim (2001:14), translation equivalence is taken to be the basis on which SL textual material is *replaced* by TL textual material. By the notion of replacement Hatim refers to Catford, who claims that this replacement of meaning (and not substitution of meaning) can be achieved through translation equivalence. Thus he claims that “translation equivalence occurs when a SL and TL text (or item) are relatable to (at least some of) some relevant features” (Catford, 1980:50). In other words, translation equivalence is a prerequisite for the translation process.

An interesting categorization of equivalence is given in the Routledge Encyclopedia of Translation Studies, that is, in Dorothy Kenny's (2001:77) article on Equivalence, where she lists different types of equivalences:

- *Referential or denotative equivalence* where SL and TL words refer to the same thing in the real world;
- *Connotative equivalence* where SL and TL words trigger the same or similar associations in the minds of native speakers of the two languages;
- *Text-normative equivalence* where SL and TL words are being used in the same or similar contexts in their respective languages;
- *Pragmatic (Koller) or dynamic (Nida) equivalence* where SL and TL words have the same effect on their respective readers;
- *Formal equivalence* where SL and TL words have similar orthographic or phonological features;

³ <http://en.wikipedia.org/wiki/Translation>

- *Textual equivalence* which covers similarity in SL and TL information flow and in the cohesive roles SL and TL devices play in their respective text.

In comparison with the above qualitative distinctions, Kenny (2001:78) also distinguishes equivalences according to their quantitative scheme:

- *One-to-one equivalence* where there exists a single expression in the TL for a single SL expression;
- *One-to-many equivalence* where a single expression in the SL is replaced by more than one TL expression;
- *One-to-part-of-one equivalence* where a TL expression covers part of a concept designated by a single SL expression;
- *Nil equivalence* where there is no TL expression that can replace an SL expression.

Translation equivalence can also be achieved through the so-called *translation shifts*. The term was introduced by Catford who described them as “departures from formal correspondence in the process of going from the SL to the TL“ (quoted in Munday, 2001:60). Furthermore, he identified two types of shifts:

- Level shifts by which it is meant that a SL item at one linguistic level has a TL translation equivalent at a different level and;
- Category shifts which occur within any of the four categories of class, structure, system and unit:
 - *Class shift* occurs when a SL item is translated with a TL item which belongs to a different grammatical class, i.e. a verb may be translated with a noun;
 - *Structure shift* involves a grammatical change between the structure of the ST and the TT;
 - *Intra-system shift* when translation involves selection of a non-corresponding term in the TL system. For instance, when the SL singular becomes a TL plural;
 - *Unit shift* which involves changes in rank.

Opinions and views on the phenomenon of equivalence in translation differ from one linguist to another. However, from the given review, one must agree on the fact that a translation theory includes a notion of equivalence.

3.4. Translation Strategies

A step in the translation process that determines the effectiveness of translation is the choice of an appropriate translation strategy. Translation strategies have been defined by Lörscher (1991:92) as “procedures which the subjects employ in order to solve translation problems“. Two concepts that need to be clarified further, namely, *translation strategy* and *translation procedure*, are terms that are considered to be one and the same thing and as such are often used in the same context. However, according to Gonzales Davis and Scott-Tennent (2005:164) “*strategy* is a group of coordinated decisions that link the goals of the translation assignment with the necessary *procedures* to attain those goals in a given translation context“. From this point of view strategies are distinguished from procedures in that the former is an individually formed group of the latter.

It is a common fact that one important difference between beginner translators and experienced translators is the ability of the latter to spot a problem and apply adequate strategies to solve it efficiently and as quickly as possible. This “problem-solving“ process of translation is, according to Gonzales Davis and Scott-Tennent (2005:163), divided into a five-phase sequence:

1. *General approach*. In this phase the translator chooses to follow or break social, political or economic norms and his/her subjectivity and ideology (for instance, the decision to translate a text from a feminist point of view) and emotional situation.
2. *Problem-spotting* where a translator notices a segment that can be present either in a part of the text or in the text as a whole and where he is compelled to make a decision on the application of the appropriate strategy, procedure and solution.
3. *Brainstorming and choosing strategies*. When the translator detects a problem, his/her mind activates certain strategies: mental and emotional associations, logical thinking, resourcing, classifying, selecting, drawing mind maps, playing with words, looking at procedure lists, scanning published translations, etc.
4. *Brainstorming and choosing procedures*. At this stage, the translator chooses between a range of translation procedures to solve the translation problem: footnotes, calques, cultural adaptations, reformulations, substitutions, omissions, etc.

5. *Choosing a final solution.* In this phase, the translation solution is evaluated according to the translation context.

Many different strategies that have emerged can perhaps be divided into two large categories. These categories can be found in *the Routledge Encyclopedia of Translation Studies*, where Lawrence Venuti (2001:240) defines them as

- *Domesticating strategies* where a transparent, fluent style is adopted in order to minimise the strangeness of the foreign text and
- *Foreignising strategies* according to which a translator breaks target conventions by retaining something of the strangeness of the foreign text.

Venuti refers to the famous philosopher and theologian Friedrich Schleiermacher who, in 1813, explained that there are only two methods of translating. “Either the translator leaves the author in peace, as much as possible, and moves the reader toward him. Or he leaves the reader in peace, as much as possible, and moves the author toward him“ (quoted in Munday, 2001:27).

3.5. Translating Phraseology

The vocabulary of a language is enriched not only by words but also by phraseological units. Phraseological units are word-groups that cannot be made in the process of speech, they exist in the language as ready-made units. They are compiled in special dictionaries. Same as words phraseological units express a single notion and are used in a sentence as one part of it. Lexicographers call such units *idioms*. The initial objective of this paper is to carry out a corpus-based study on the translation of phraseological units from Croatian into English. Phraseology is therefore its main area of research and the notion of idiomaticity, the essential one. The term *idiomaticity*, or rather the adjective *idiomatic*, is usually included in dictionaries with at least two different meanings:

- a) “[use of language that] sounds natural to native speakers of that language” (Sinclair 1995:833),
- b) “given to or marked by the use of idioms” (Onions 1964:952).

Rosemarie Gläser (quoted in Cowie, 1998:125), who uses the term *phraseological unit*

(PU), describes it as “(...) a more or less lexicalized, reproducible billexemic or polylexemic word group in common use, which has syntactic and semantic stability, may be idiomatized, may carry connotations, and may have an emphatic or intensifying function in a text”.

According to Kunin (1970:210) a phraseological unit is “a stable combination of words with a fully or partially figurative meaning.”

Granger and Meunier (2008:6) use the term phraseologism and define it as “the co-occurrence of a form or a lemma of a lexical item and one or more additional linguistic elements of various kinds which functions as one semantic unit in a clause or sentence and whose frequency of co-occurrence is larger than expected on the basis of chance.

Translation is often a way of detecting phraseology. Many set phrases and especially verbal idioms cannot be translated literally, even in closely related languages. Translating from one language to another means being conflicted with a very difficult task: recognising and interpreting a fixed expression correctly, rendering the various aspects of meaning that an idiom or fixed expression conveys into the TL (Baker, 1992:65). Once an idiom or fixed expression has been recognised and interpreted correctly, the next step is to decide how to translate it into the TL. The difficulties involved in translating an idiom or fixed expression are totally different from those involved in interpreting it. The question is not whether a given expression is transparent, opaque or misleading. An opaque expression may be easier to translate than a transparent one.

The main difficulties in translating idioms or fixed expressions may be summarised as follows (Baker, 1992:68):

1. An idiom or fixed expression may have no equivalent in the TL.
2. An idiom or fixed expression may have a similar counterpart in the TL but its context of use may be different, the two expressions may have different connotations.
3. An idiom or fixed expression may be used in the source text in both its literal and idiomatic senses at the same time.

The way in which an idiom or fixed expression can be translated into another language depends on many factors. It is not only a question of whether an idiomatic expression with a similar meaning is available in the TL. Other factors include, for example, the significance of the

specific lexical items which constitute the phrase, i.e. whether they are manipulated elsewhere in the source text, as well as the appropriateness or inappropriateness of using idiomatic language in a given register in the TL (Baker, 1992:72).

The translation strategies that are used in the analysis of this paper and which can be reviewed in more detail in section 4.1 to 4.5., are based on the notion of M. Baker (1992:72).

4. Analysis

After getting an insight into the theoretical background of the subject matter, closer attention will be paid to the corpus analysis i.e. to the translation strategies which were used to translate Croatian phraseology into English on the example of the works of Dubravka Ugrešić. The corpus design and sources are listed in section 2.2. This section aims to identify the prevailing strategies of translating Croatian phraseology into English in the selected corpus, and point out some of the major pitfalls and possible solutions by providing illustrative examples and engaging in a critical review of suggested translation. Most previous papers on this subject focused on translation from English into Croatian, which is more readily available for analysis, so in this paper the aim was to reverse the direction and try to capture the specificities of the opposite approach.

Table 1. gives an overview of the strategies identified in the corpus. Each strategy will be discussed in a separate section.

Table 1. Overview of translation strategies found in the corpus

Strategies for translating phraseological units	Number of examples
4.1. WORD-FOR-WORD TRANSLATION	29
4.2. A PHRASE OF SIMILAR MEANING AND FORM	40
4.3. A PHRASE OF SIMILAR MEANING BUT DISSIMILAR FORM	15
4.4. TRANSLATION BY PHARAPHRASE	24
4.5. TRANSLATION BY OMISSION	3

4.1. Word-for-Word Translation

The examples discussed in this section are word-for-word translations. That means that a phraseological unit is translated literally into another language. The phrases are lexically and structurally equivalent and the meaning is the same in Croatian and in English. Articles, which are a part of the English language, do not exist in the Croatian language and therefore, they are not translated.

1.) Tu, baš u tom trenutku, treba zastati, *odoljeti sirenskom zovu*, naporom volje sniziti temperaturu vlastitog srca. (BJ)

It is precisely at this moment that you should dig in your heels, *resist the siren call*, make an effort to lower the temperature of your heart. (BY)

2.) Skliznut ćete u svijet u koji niste predvidjeli da uđete, jer *nije došlo vaše vrijeme*, jer nije, zaboga, kucnuo vaš čas. (BJ)

You will slide into a world you had no intention of entering, because *your time has not yet come*, your hour, for God's sake, has not come. (BY)

3.) Zato se tako čvrsto držala svoga mjesta, svojih malih, tvrdoglavih koordinata i *zatvarala oči pred* prizorima i situacijama koje su je suviše potresale. (BJ)

That was why she held on so firmly to her place, her stubborn coordinates, and *shut her eyes to* the scenes and situations that moved her too deeply. (BY)

4.) Da, toplice su prirodan okoliš za bapce, toplice su babački žanr, samo što se to prije zvalo toplicama, a sada se – *isto sranje, drugo pakiranje* – zove wellness centar... (BJ)

Yes, spas are the natural habitat of old hags, except that what used to be called a spa is now – *same crap, different packaging* – a wellness centre. (BY)

This is an interesting translation. The translator tried to stay faithful to the original but the translation is also transparent. The native speaker would understand it. This is a typical Croatian phrase and the translator may have deliberately decided to translate it like this to bring the culture of the ST text closer to the TT reader through *foreignisation*. However, if there is an equivalent in English that would suit better, it should be used.

5.) Stogodišnjaci su u to vrijeme *nicali kao gljive poslije kiše*, uglavnom na Kavkazu, podupirući svojom dugovječnošću ideju da će njihov zemljak, Staljin, živjeti ako ne već dugo, onda vječno. (BJ)

Centenarians *sprang up* in those days *like mushrooms after rain*, mainly in the Caucasus, their longevity confirming the idea that their countryman, Stalin, would live if not long, then forever. (BY)

The original English idiom is *spring up like mushrooms* without *after rain*. The translator was influenced by the Croatian phrase. Although it has no greater impact on the meaning of the idiom, it should have been left out.

6.) Danas klinike za totalnu transfuziju krvi niču posvuda, a tretman izmjene krvi mogu si priuštiti samo *oni s dubokim džepovima*. (BJ)

Today clinics offering complete blood transfusions are springing up everywhere, but only *those with deep pockets* can indulge themselves in a change of blood. (BY)

The original English idiom is *to have deep pockets*. Nevertheless, the translator used the preposition *with* just like in the Croatian phrase, which does not sound natural in the English language.

7.) Bebi se sve to svidjelo, pa je mislila zašto i ona ne bi *okušala svoju sreću* i usput promjenila nesretnu novčanicu od petsto eura. (BJ)

Beba liked the look of it, and thought maybe she should *try her luck* and incidentally change that wretched five-hundred-euro note. (BY)

8.) Nikada u životu nije imala novaca, *živjelo se od plaće do plaće*, pa o novcu nije ni razmišljala. (BJ)

She had never in her life had money; she had *lived from pay-cheque to pay-cheque*, not even thinking about money. (BY)

9.) On koji se trudio da cijelom tom zdravstvenom biznisu da zasluženu auru znanstvenosti, *nije mogao vjerovati svojim očima*. (BJ)

He, who endeavoured to give this whole health business its rightful aura of scholarship, *could not believe his eyes*. (BY)

10.) A otkriće koje je pred njih palo *kao grom iz vedra neba* bilo je da je mladi muškarac ni više ni manje nego Pupin unuk! (BJ)

And the discovery that landed in front of them, *like a thunderbolt out of the clear blue sky* was that the young man was none other than Pupa's grandson! (BY)

This is an incorrect translation. The English equivalent for the Croatian phrase is *a bolt from the blue*. The translator's solution sounds unnatural and is not transparent enough.

11.) Aronovi roditelji krenuli su 1940. za London, iskoritivši kratko *zeleno svijetlo* koje su dale britanske vlasti i pridruživši se tako Židovima iz Poljske i Njemačke. (BJ)

In 1940 Aaron's parents moved to London, taking advantage of a brief *green light* offered by the British authorities and joining Jews from Poland and Germany. (BY)

12.) Pogledajte malo oko sebe, pogledajte koliko je samo ljudi *stavilo na vas svoj ulog*! (BJ)

Just take a look around you, see how many people *have placed their stakes on you*! (BY)

13.) Kada starci više nisu bili sposobni da privređuju, ostavljali su ih da umru ili su im pomagali da se *presele na onaj svijet*. (BJ)

When old people where no longer capable of contributing to the community, they were left to die or were helped *to move into the next world*. (BY)

The idiom *to move into the next world* does not exist in the English language. Although the native speaker would understand the meaning, the translator should have used an existing English idiom, for example *to breathe your last*. Therefore, this translation should be regarded as incorrect.

14.) A s druge strane, što ženama, kada *zagaze u godine*, preostaje? (BJ)

On the other hand, what is left for women when they *stumble into old age*? (BY)

This expression does not exist in the English language. The English idiom *get on in years* would be a good solution. *Stumble into old age* is not transparent for the native speaker and therefore, a wrong translation.

15.) Krupije je kimnuo, uzeo novčanicu, spustio je otvor i novčanica je nestala *brzinom munje*.

(BJ)

The croupier nodded, took the note, put it into the opening and the note disappeared *with the speed of lightening*. (BY)

In spite of the fact that there is an appropriate equivalent in the English language, the translator tried to stay faithful to the original which was not a good decision. A good translation would be *to disappear into thin air*, for example.

16.) Blažen kao trava, *povijao se kako je puhao vjetar*. (BJ)

Mild as grass, *he bent whichever way the wind blew*. (BY)

There is the idiom *to know which way the wind blows*. The translator combined it with the verb *bend*, but it is not a fixed phrase in English.

17.) Beba je u mjesnoj trgovini pronašla jednodjelni dječji kupaći kostim, s nekim glupim dezenom, s teletabisima, ali *bolje ikakav nego nikakav*, mislila je, tako da je i taj problem bio riješen. (BJ)

It had a stupid Teletubbies design on it, but it was *better than nothing*, she thought, so that problem was solved. (BY)

18.) Jugo-nostalgija će svima nama za koju godinu *izlaziti na uši*, vidjet ćete. (MB)

Yugonostalgia will be *coming out of our ears*. (MP)

19.) *Život ide dalje*, Tanja. (MB)

Life goes on, Tanja. (MP)

20.) *Vrijeme, na sreću, liječi sve rane*. (MB)

Time heals all wounds, fortunately. (MP)

21.) Tko zna možda sam ja *povukla obarač*... - rekla sam. (MB)

“Maybe I’m the one who *pulled the trigger*,” I said. (MP)

22.) Oni ovdje, u Nizozemskoj, ne drže ničiju stranu, ali im je jasno da su *jedan i jedan ipak dva*. (MB)

People here in the Netherlands didn't side with either camp but they could see that *one and one makes two*. (MP)

23.) Frka vam je, drugarice, *čitam vas kao knjigu*. (MB)

Oh, *I read you like a book*, I know how scared you are. (MP)

24.) Mrtvi i nestali još nisu prebrojeni, mnogi krivci nisu pritvoreni, mnoge ruševine nisu raščišćene, niti mnoge mine razminirane, ali *se prašina slegla*. (MB)

The dead and disappeared have yet to be counted, many of the perpetrators are still at large, much rubble has yet to be cleared, many mines defused, but *the dust has settled*. (MP)

25.) Na primjer, na detalj da se Walter Benjamin ubio zato što nije *dobio papire* i da bi sve možda završilo drukčije da je činovnik udario pečat u Benjaminov pasoš. (NND)

Walter Benjamin killed himself because he wasn't able *to get his papers*; everything might have turned out differently had that anonymous clerk stamped Benjamin's passport. (NH)

26.) Nema veće sreće za malenog muškarca nego da zvukom *markira svoj teritorij*. (NND)

There is no greater joy for a little guy than *marking his territory* with sound. (NH)

27.) Srbi su granatirali Dubrovnik, Nacionalnu biblioteku u Sarajevu sravnali sa zemljom, srušili stare bosanske džamije, a albansku kulturu na Kosovu *pretvorili u pepeo*. (NND)

The Serbs shelled Dubrovnik and the National Library in Sarajevo, they destroyed ancient Bosnian mosques and *turned* Albanian culture in Kosovo *into ashes*. (NH)

28.) Amerikanci dobrovoljno *stavljaju svoju glavu na panj*. (NND)

Americans are cheerfully *putting their heads on the chopping block*. (NH)

The translator was obviously under the influence of the Croatian phrase. He or she was probably referring to the idiom *to be on the chopping block* but the combination with *heads* sounds a bit strange in English.

29.) Stoje tu *kao da su pali s Marsa*. (NND)

They stand here *as if they have just landed from Mars*. (NH)

This is a wrong translation. It is not transparent at all to the native speaker and could lead to misunderstandings.

There are 29 examples that were translated word for word. The translator has the tendency to stick to the original as much as possible, i.e. to be as faithful to the Croatian phrase as possible. However, he or she did not always succeed in this attempt. There are some translations that are not used or do not exist in the English language, and therefore, they are wrong.

4.2. A Phrase of Similar Meaning and Form

This strategy involves using a phrase in the target language which conveys roughly the same meaning and has roughly the same form as the phrase in the source language but shows lexical differences. In most examples in this section Croatian idioms are replaced with appropriate English idioms that show a certain degree of lexical dissimilarity.

30.) Skliznut ćete u svijet u koji niste predvidjeli da uđete, jer nije došlo vaše vrijeme, jer *nije*, zaboga, *kucnuo vaš čas*. (BJ)

You will slide into a world you had no intention of entering, because your time has not yet come, *your hour*, for God's sake, *has not come*. (BY)

31.) Kao i svaki uspješan trgovac, Mr. Shake je zapravo *prodavao* ideološku *maglu*, u ovom slučaju maglu metamorfoze. (BJ)

Like every successful tradesman, what Mr Shaker actually *sold* was ideological *hot air*, in this case the hot air of metamorphosis. (BY)

32.) Eto, zato se obreo ovdje, da *jednim udarcem ubije nekoliko muha*. (BJ)

And that was how he ended up here, *to kill several birds with one stone*. (BY)

33.) *Gledaj na stvari s veselije strane*. (BJ)

Look on the bright side. (BY)

34.) S vremenom je naučila da *hoda* svijetom oprezno, *kao po jajima*, tiha i šutljiva kao sjena, praćena strujanjima zraka za koje nije znala odakle dolaze. (BJ)

With time she learned *to walk* cautiously through the world, *as though on eggshells*, quiet and silent as a shadow, accompanied by currents of air whose origin she could never fathom. (BY)

This is a common idiom in the English language and therefore, a very good translation. This is a good example how faithfulness and transparency can both be achieved in translation.

35.) A kad smo već kod kompatibilnosti, još je *jedna briga ležala na srcu* Mr. Shakea. (BJ)

And since we have mentioned compatibility, Mr Shaker had yet *another burden on his sholders*. (BY)

36.) Bio je to neviđeni vašar potuljene revolucionarne taštine i *na površinu* su prvo *isplivali* lakomost i glupost. (BJ)

Now it was all an unholy mess of wounded revolutionary vanity and the first things *to rise to the surface* were greed and stupidity. (BY)

37.) Topolanek nije patio od suviška karaktera i taj mali hendikep *sačuvao mu je glavu*. (BJ)

Topolanek was not burdened with a surfeit of character, and this little handicap *saved his life*. (BY)

38.) Medicinska institucija, preostala od komunizma, *stajala je na solidnim nogama*. (BJ)

The medical institution, a communist leftover, *stood on firm foundations*. (BY)

39.) Kukla, koja je dijelila apartman s Pupom da bi joj, ako ne daj bože zatreba, iste sekunde *bila pri ruci*, ispričavala se da ne može zbog Pupe. (BJ)

Kukla, who shared a suite with Pupa in order *to be on hand* instantly, should, heaven forbid, anything onward occur, apologised that she could not leave Pupa. (BY)

40.) Pojma nemaju, nije njima Turčin *sjedio za vratom* petsto godina nego nama... (BJ)

They haven't a clue, it wasn't them who had the Turks *breathing down their necks* for five hundred years. (BY)

41.) Ta je je prije nekih osamnaest godina naglo otkrio u sebi zov hrvatstva, glasno podržao tadašnju vlast, te *galamio na sva zvona* kako treba pobiti sve Srbe. (BJ)

Some eighteen years ago something in him had responded to the call of Croatian nationhood, and he had vehemently supported the government of the time, *shouting from the rooftops* that all Serbs should be slaughtered. (BY)

42.) *Otegnuo čovjek papke...* (BJ)

The guy *kicked the bucket*. (BY)

43.) Možda je, bona, *ispustila dušu...*- lanuo je Mevlo. (BJ)

"Maybe shes *kicked the bucket*," Mevlo burst out. (BY)

44.) Rusi su im, očito, *izlazili na uši*. (BJ)

The Russians, it seems, had *got up their noses*. (BY)

The idiom *get up sb's nose* is an informal British idiom. The translator decided on this, although he or she could have used a more common one, like *to get on sb's nerves* or *to be fed up with sb*.

45.) Tko provodi odmor s osadesetosmogodišnjom staricom koja *jednu nogu drži u grobu*?!
(BJ)

Who goes on holiday with an eighty-eight-year-old lady *with one foot in the grave*?! (BY)

46.) Mr. Shake se prašio i *davio u vlastitim riječima*, i Kukli ga je bilo žao, kao i svih ljudi koji jedini razlog svog postojanja vide u svome poslu. (BJ)

Mr Shaker *choked on his own words* and Kukla felt sorry for him, as she did for anyone who saw their work as the only reason for their existence. (BY)

47.) U tom prvom kapitalističkom komešanju Topolanek je shvatio da se najlakše zarađuje na ljudskoj sujeti, i da pri tom nikome *ne pada dlaka s glave*. (BJ)

In the first capitalist commotion, Topolanek realized that the easiest way to make money was out of human vanity, *without harming a hair on anyone's head*. (BY)

48.) Skrivala je osjećaje, glumila, izlazila je s muškarcima, dokazujući da ima svoj život, da je samostalna žena koja *živi punim plućima*. (BJ)

She went out with men, pretend to have her own life, to be an independent woman who *lived life to the full* and did not care about anything else. (BY)

49.) Jednog ranog jutra ulovila sam prizor koji se *usjekao u moje pamćenje poput noža*. (MB)
Early that morning I witnessed a scene that *pierced me like a knife*. (MP)

The Croatian phrase is about memories while the English equivalent is about pain. There is a difference in meaning, so this should be regarded as an unsuccessful translation.

50.) Očekivala sam nešto slično, ionako sam cijelo vrijeme imala osjećaj da *gazim po minskom polju*. (MB)

I can't say I didn't expect it: I'd been *picking my way through a minefield* from the start. (MP)

To pick your way through sth is a frequent English idiom. The translator decided to combine it with the word *minefield*. This example is probably not a fixed phrase in the Croatian language. However, the words *minsko polje* and *minefield* are used in a metaphorical way, meaning *problem* or *difficult situation*.

51.) Trebali smo razumnu osobu koja će *stvari staviti na svoje mjesto*. (MB)

What we needed was a reasonable human being *to put things in place*. (MP)

52.) Bivša zemlja *vukla se za njima kao šlep*. (MB)

They *dragged* their former country *behind them like a train*. (MP)

53.) Znala sam da *hodam po oštrici noža*. (MB)

I realized I was *walking a tightrope*. (MP)

54.) Smrt je *išla ruku pod ruku* sa smećem trivijaliteta. (MB)

Death *went hand in hand* with day-to-day detritus. (MP)

Although not connected to phraseology a little comment should be made about the word *detritus*. This is a medical term which does not fit the context. The Croatian word *smeće* could have been translated simply as *rubbish, trash*. It is unclear why the translator decided on this translation.

55.) *Blijedi ste kao krpa*. (MB)

You're *as pale as a ghost*. (MP)

56.) Vani nas je dočekala gusta magla, jedva da se *vidio prst pred nosom*. (MB)

You could barely *see your hand before your face*. (MP)

The phrase *not to see your hand in front of your face* is more common.

57.) Dirnula me je njezina brižljivost, čekala me je *kao na iglama*. (MB)

I was moved by her thoughtfulness; she *was on pins and needles*. (MP)

58.) Uspjela sam se izgubiti u prostoru koji sam *poznavala kao svoj džep* i to me ispunilo osjećajem užasa. (MB)

The fact that I'd managed to get lost in an area I *knew like the back of my hand* filled me with horror. (MP)

59.) Sve su to bile *sitne ribe*, te koje su među prvima dospjele na Haški tribunal. (MB)

They were among the first to come before the Tribunal, mere *small fry*. (MP)

60.) One *krupne ribe* doći će na red koju godinu poslije. (MB)

The *big guns* wouldn't make their appearance for a few years. (MP)

61.) Stanovnici bivše Jugoslavije bili su putnici, vagabundi, turisti, pomorci koji su oplovili svijet, gastarbajteri, emigranti, mafiozi, ljudi koji su geografiju *imali u malom prstu*. (NND)

The inhabitants of the former Yugoslavia were wanderers, vagabonds, tourists, seafarers who plied the seven seas, they were guest workers, emigrants, thugs and people who had geography *at their fingertips*. (NH)

This is a completely wrong translation. He or she made a crucial mistake; the meanings of the two idioms do not overlap. The Croatian *imali u malom prstu* means *to have great knowledge of sth*. The English *at their fingertips* means *to have sth within one's easy reach*. Obviously, the translator was lead by the Croatian word *prst* which means *finger*, and that associated him with this English idiom.

62.) Tako je to, njih *sreća zaobilazi u širokom luku*. (NND)

This is how it is, *happiness gives them a wide berth*. (NH)

The idiom *to give sb a wide berth* in combination with an abstract noun is not very common. However, it is transparent to the native speaker.

63.) Feministička kritika će *od kolača otkinuti svoj dio*, zagovornici popularne kulture svoj dio. (NND)

Feminist critics had *taken their slice of the pie*, while those in favour of popular culture had taken theirs too. (NH)

64.) I u mene se *uvukao neki vrag*. (NND)

Something has got into me, too. (NH)

65.) I dok ideolozi evropskog ujedinjenja još *razbijaju glavu nad* evropskim identitetom, dotle evropskost Evrope određuje sam život. (NND)

And while ideologists of European unification are still *tearing their hair out over* a European identity, the European-ness of Europe is being determined by life itself. (NH)

66.) Naći će se poneki biciklist koji će – nakon što vam je *stjerao srce u pete* – ljubazno doviknuti sorry. (NND)

Now and then there is a cyclist who, after *chasing your heart into your throat*, will cheerfully chortle Sorry. (NH)

67.) Nitko doduše, ne zna reći kada je, zapravo, komunizam *ispustio dušu*. (NND)

No one, however, can say precisely when it was that communism *gave up the ghost*. (NH)

68.) Preljevali su iz šupljeg u prazno i *prodavali maglu*. (NND)

Sometimes it seems as if the people who live in that country do nothing but talk through their hats and *market hot air*. (NH)

To market hot air is not a fixed expression. The verb *to sell* would be a much better solution.

69.) Posjedujem hrvatski pasoš, pasoš zemlje u kojoj se niti što proizvodi, niti se što prodaje, a ljudi jedva *sastavljaju kraj s krajem*. (NND)

My former country hardly manufactures or sells anything; the people there can barely *make ends meet*. (NH)

There are 40 examples that share a similar meaning and form. They are not translated word for word. Although the form is similar, there are lexical differences. Mostly the prepositions do not overlap or nouns and verbs with a different meaning are used. According to the number of examples this translation strategy is the most common one. This also indicates that there is no drastic discrepancy between Croatian and English phraseology.

4.3. A Phrase of Similar Meaning but Dissimilar Form

In this section Croatian phraseological units are translated with English phraseological units of the similar meaning but dissimilar form and lexical make-up. The translation thus retains the idiomaticity of the original.

70.) Ne bih stavila pelene *ni mrtva!* (BJ)

I will never wear those pads, *I'd rather die!* (BY)

71.) Beba je u snu odmah shvatila da je jaje predstavljalo izreku *tražiti dlaku u jajetu.* (BJ)

Beba realised at once that the egg represented that saying about *teaching your grandmother to suck eggs.* (BY)

These two idioms have different meanings, but this is not a wrong translation because it is a wordplay. The translator needed an idiom with the word *eggs* because the Croatian phrase contains it too (*jaje*). The meaning of the idiom did not matter in that context. This is why this should be regarded as a successful translation.

72.) Trebat će ti *za prvu ruku*, da kupiš kartu za Ameriku, i da imaš svoj novac dok se ne snađeš... (BJ)

You'll need something *to get you started*, to buy a ticket to America and to keep you going while you find your feet... (BY)

73.) .) Kad ideš *kô muha bez glave!* - gundala je malo kasnije Kukla. (BJ)

“... if you will insist on rushing around *like a headless chicken!*” Kukla grumbled a little later. (BY)

74.) Kako ti, govorila bi, s mojom mamom lako *izlaziš na kraj*, a ja se uvijek posvađam... (BJ)

“How come you *get on* so well with my mother,” she would say, “when I’m forever quarrelling with her...?” (BY)

The translator used a phrasal word to translate the Croatian phrase. This is a good solution but not the only one. There is also an idiom that fits the meaning of the Croatian phrase, *to see eye to eye*.

75.) Naprosto je predugo svima *izlazila na uši*. (MB)

People had simply *grown sick and tired* of it. (MP)

76.) Ja ću o svemu *povesti računa*, ja ću sve srediti, ja ću se pobrinuti o njoj. (MB)

I was going to *take things in hand*, do what needed to be done, care for her. (MP)

77.) Tko je kriv za to što Igor i ja sada *sjedimo* ovdje *kao prikovani* i očekujemo razrješenje?
(MB)

Who is guilty of *riveting* Igor and me *to our seats* hungering for absolution? (MP)

78.) Oni ovdje, u Nizozemskoj, ne *drže ničiju stranu*, ali im je jasno da su jedan i jedan ipak dva.
(MB)

People here in the Netherlands didn't *side with* either camp but they could see that one and one makes two. (MP)

79.) I iako su naučili da odgovaraju *kao iz topa*, stvaran sadržaj svojih odgovora nisu usvojili.
(MB)

Yet much as they learned *to shoot back* the answer the content behind it evaded them. (MP)

80.) *Držati jezik za zubima*. (MB)

Keep your mouth shut. (MP)

81.) Ašto se ove zemlje tiče, ova zemlja je OK, neće vas *ostaviti na cjedilu*. (MB)

Because this country, it's okay, it won't *let you down*. (MP)

Here, the translator used the phrasal verb *to let sb down*, although there is an appropriate idiom in the English language. This is not a bad translation but *to leave sb in the lurch* would be better one.

82.) *Šutjela sam kao zalivena*. (MB)

I stubbornly *held my tongue*. (MP)

83.) Prelijevali su *iz šupljeg u prazno* i prodavali maglu. (NND)

Sometimes it seems as if the people who live in that country do nothing but *talk through their*

hats and market hot air. (NH)

84.) I mene su, kad smo već kod toga, *uzeli na zub*. (NND)

And, while they were at it, they *bit into* me. (NH)

This is an incorrect translation. *To bite into* does not have the same meaning and it cannot be used figuratively. *Zub* means *tooth*, maybe that made the translator think of the verb *to bite*. The Croatian phrase means something like *to have it in for sb.*

There are 15 examples that have a similar meaning but a dissimilar form. It often happens that there is a phrase in the target language that has the same meaning but a different form. There are some examples there the translator translated Croatian phrases with phrasal verbs, although there are appropriate idioms for these phrases. Using phrasal verbs is not wrong but if there is an appropriate idiom, the idiom should be used.

4.4. Translation by Paraphrase

Every language consists of phrases which cannot be translated into other languages. When this is the case, the phrase needs to be paraphrased.

85.) Ne zbog ormarića, nego zbog cijele strateške operacije koju je izvela samo zato jer joj je ormarić bio *trn u oku*. (BJ)

Not because of the cupboard, but because of the whole strategic operation she had undertaken *out of her dislike for it*. (BY)

The translator decided to paraphrase the Croatian expression. That is not a bad idea, but there is a quite similar idiom in the English language that he or she could have used, *thorn in sb's sight*. That would be a better solution because in that way the idiomaticity does not get lost.

86.) Komunisti su mu se s godinama bili *popeli na glavu*, a a sve koje je poznavao bili su komunisti, a onda su mu se i antikomunisti ubrzo popeli na glavu, a sve koje je poznavao bili su antikomunisti. (BJ)

He was *exasperated with* the communists, but communists were the only people he knew, and then he quickly became exasperated with anti-communists when anti-communists were the only people he knew. (BY)

87.) Kako sam se samo uvalila u sve to...! - brundala je Beba i ne pomislivši na to da se, *ni kriva ni dužna*, uvalila i Kukla. (BJ)

“How did I ever get involved in all of this!” complained Beba, not considering that Kukla had got involved in it as well, *through no fault of her own*. (BY)

88.) Blebetali su i jedni i drugi, svi su se, uostalom, *kuhali u istom loncu*. (BJ)

Both sides just talked hot air, there was *nothing to choose between them*. (BY)

A short comment on the verb *blebetati*. It is a Croatian slang word, not a phrase. However, the translator used an English idiom to translate it. This is a very good translation.

89.) Iako izgovoren u buni, poziv da legnem pored nje *udario je u bolno mjesto*. (BJ)

Although she was delirious when she said those words, the invitation to lie down next to her

stabbed me painfully. (BY)

90.) Topolanek je čvrsto odlučio da u općem tranzicijskom ritanju i on *zgrabi malo šlaga*. (BJ)

In the general transitional turmoil, Topolanek made a firm decision *to grab a little of what was going for himself*. (BY)

91.) S druge strane, sve je bilo povezano, jedno je s drugim *išlo u paru*. (MB)

On the other hand, it was all intertwined; you *couldn't have one without the other*. (MP)

92.) Senzacija, gotovo tjelesna senzacija odsutnosti, znala me ponekad *pratiti u stopu* i ja joj nisam znala izvor. (MB)

A sensation, an almost physical sensation of absence about the city, a sensation that occasionally *pursued* me and whose source I was unable to pinpoint. (MP)

93. To je svima na odsjeku *zapelo za oko*. (MB)

Everyone in the Department *noticed* it. (MP)

Although this is not a wrong translation it is also not a very good one. In spite of the fact that there is an appropriate idiom in the English language (*to catch sb's eye*), the translator decided to use a simple verb and this resulted in the loss of idiomaticity.

94.) I godine ste utrošili, i struka je tu, kako sad sve to *baciti u vodu*?! (MB)

Time is passing, it's too late to change fields, you can't very well *toss them out*, can you? (MP)

95.) Čini se da je najbolje plaćeni *posao na crno* bio onaj u "Ministarstvu". (MB)

But the best paying *job you could get without a work permit* was a job at the "Ministry". (MP)

96.) Jedino nisu znali kako da *izađu na kraj* sa svojom bivšom domovinom. (MB)

Nor did they know *what to make of* the country's current status. (MP)

97.) Samo zahvaljujući radu čovjek je od majmuna postao čovjekom, te je samo zaposleni čovjek – taj *koji ne krade Bogu dane* – ljudsko biće. (NND)

It is only thanks to hard graft that the evolved from the ape and only a person who works – and is not *a loafer* – can be a genuine human being. (NH)

98.) Karikature prikazuju karakterne osobine raskusnih Francuza, škrtih Holanđana, Engleza koji se uvijek *prave Englezima*. (NND)

The cartoons show the characteristic features of the lascivious French, the parsimonious Dutch, the *stalwart* English. (NH)

This is a good translation although the meanings do not overlap. Here, the translator had to take the cultures of both languages into account. Many countries do not have the same stereotypes about other nations so the translator had to adapt the translation to the culture of the TL.

99.) Kostić je *znao znanje*. (NND)

Kostić *knew things*. (NH)

100.) Zato, između ostalog, ne mogu *ubirati profit*. (NND)

This is why, among other things, there is *no money to be made*. (NH)

101.) Na čežnji za produženom mladošću *ubiru profit* mnogi. (NND)

There is a huge *profit to be made* from the longing for an extended youth. (NH)

102.) Iako ništa više nije kako je bilo, New York je jednako *grad po mjeri čovjeka* i, hvala bogu, jednako opscen. (NND)

Nothing may be the way it used to be, but nevertheless I found *New York to be* every bit as much *the city proportioned to people* that I've found it before and thank goodness, every bit as obscene. (NH)

103.) Što se moje književne kvalificiranosti tiče, nju sam mogla *objesiti mačku o rep*. (NND)

As far as my literary abilities were concerned, they *mattered not at all*. (NH)

104.) Do odgovora zašto nam to toliko *ide na živce*. (NND)

An answer to why he *irritates* us so much. (NH)

Here, the translator used a simple verb. The translator obviously does not care about the phraseological level of the text. That is a shame, because the English language has a great variety of idiomatic expressions and the reader should not be deprived of it. *To get on sb's nerves* would be a much better translation.

105.) Da je potvrđivalo da o određenoj stvari ima čvrst stav, ali je bilo *figa u džepu*. (NND)

The “Yes”, as a claim that he had a firm position on an issue, and the “but”, his *cloaked form of defiance*. (NH)

106.) Repertoar načina da se režim svakidašnjice izvrda, izbjegne ili *izvrgne ruglu* više je nego skroman. (NND)

The repertoire of ways, however, to subvert, evade or *deride* the regime of everyday life is limited. (NH)

107.) *Vrag mi nije dao mira*, pohvalila sam ljepotu građevine. (NND)

I couldn't stop myself from saying how remarkable the building was. (NH)

108.) Iako stalno ponavljaju da su sada konačno *svoji na svome*, napadno ponavljanje fraze signalizira da svaki put moraju najprije sami sebe uvjeriti u to. (NND)

Though they keep repeating that they are finally *masters on their own land*, their insistence on repeating this phrase signals that with each repetition they have to persuade themselves of it anew. (NH)

There are 24 examples that were translated as a paraphrase. This strategy is the most common one when a match cannot be found in the target language. However, the translator used this strategy even when an English idiom was available. This is not a good solution because the translator deprives the TL text of a very important and interesting part of language – phraseological units.

4.5. Translation by Omission

A phrase is sometimes omitted in the target text, because it has no close match in the target language, its meaning cannot be easily paraphrased or for stylistic reasons.

109.) *Iz tvojih usta u božje uši.* Ma, samo da mi se ovaj udav dolje sredi. (BJ)

Well, if only this boa constrictor down there gets sorted out. (BY)

Iz tvojih usta u božje uši is a frequent Croatian expression. Maybe the translator could have used *foreignisation* and translated it literally, signalling that this is a typical Croatian saying.

The Croatian word *udav* is also worth a short comment. It is used metaphorically in this sentence. The translation *boa constrictor* is literal and not transparent at all. A good translation would be *pain in the ass*.

110.) A onda, kada su i Hrvati zabjelasali očnjacima, žena je *navrat-nanos* prodala stan u Rovinju i preselila se u Sarajevo. (MB)

But when the Croats started showing their fangs, she sold the flat in Rovinj and moved to Sarajevo. (MP)

111.) Ipak, najvažnije je to da je on osobno *uskočio u vlak na vrijeme* i to da mlade države trebaju kulturu. (NND)

The most important, however, is the fact that young states need culture. (NH)

Only 3 examples were found, that means that this strategy of translation is not very common. Almost every Croatian phrase could be translated into English. The phrases that were omitted have no greater impact on the translated text at all.

5. Conclusion

This paper consists of two main parts. The first part describes various definitions of the word *translation* and elaborates on the translation process. Most linguists define translation as transferring textual or semantic units from one language to another. In the translation process the translator must consciously and methodically interpret and analyse all the features of the ST. This process requires thorough knowledge of the grammar, semantics, syntax and idioms of the source language, as well as the culture of its speakers. The translator needs the same in-depth knowledge to re-encode the meaning in the target language.

For the translation to be good, translation equivalence needs to be achieved. Translation equivalence occurs when a SL and TL text (or item) are relatable to (at least) some relevant features.

Furthermore, the first part of the paper deals with translation strategies. A step in the translation process that determines the effectiveness of translation is the choice of an appropriate translation strategy. Translation strategies are procedures which subjects employ in order to solve translation problems.

And, the last section in the first part of the paper deals with translating phraseology and its difficulties. The Croatian language is no different from any other language in that it has, apart from literal expressions, phrases and sentences that cannot be understood literally. Such expressions may be confusing even if all the separate words that they contain are familiar. These kinds of difficulties occur with many phrasal verbs, proverbial and slang expressions and other sayings that have a fixed structure and order. This type of expression is known as figurative. Translating phraseology means being conflicted with a very difficult task: recognising and interpreting a fixed expression correctly and rendering the various aspects of meaning that an idiom or fixed expression conveys into the TL.

The second part of the paper deals with the analysis of Croatian phraseology and their English counterparts. The analysis is based on five strategies that were used to translate the works of Dubravka Ugrešić into English.

The first strategy (4.1.) makes up 27 per cent of the examples. These are word for word translations. The translator's plan was to be as faithful to the original as possible but this was not always a good solution. Some of the translations are very questionable and even incorrect. Many phrases are not transparent enough and the native speaker would not understand them. The translator should not have insisted on using literal translation, when there are other appropriate English idioms.

The second strategy (see 4.2.) makes up the highest percentage, 35. The phrases share the same meaning and form but show lexical differences, i.e. different verbs and nouns are used either in the source or target language. Most of the Croatian phrases are replaced with appropriate English idioms, i.e. the translation equivalence is achieved.

The third strategy (4.3.) makes up 13 per cent of the examples. The phrases share the same meaning but do not share the same form. Mostly, the translation retains the idiomaticity of the original. In some cases the translator used phrasal verbs to translate Croatian phrases, although he or she could have used English idioms. This is not a bad idea, since phrasal verbs are also phraseological units. However, if there is an appropriate idiom in the TL, it should be used.

The fourth strategy (4.4.) makes up 22 per cent of the examples. The phrases are translated by paraphrase because there is no appropriate phrase in the target language or the translator decided not to translate them as phrases. In this case, the translator decided not to translate them as idioms. Most of the examples could have been translated as idioms. In not doing so, the translator lowered down the desired level of idiomaticity in the target text. This decision can be regarded as the translator's biggest mistake.

The last strategy (4.5.) makes up only 3 per cent of the examples. That means that most of the Croatian phraseology can be translated in some way into English and does not need to be omitted.

1/4 of the phraseological units were not translated as idioms (paraphrase or omission) into English due to the impossibility to translate them as such, but mostly due to the translator's decision not to translate them as phraseological units. He or she could have done much better. Idioms are an important part of every language, they make the language more vivid and interesting and, therefore, translators should try not to deprive the TT reader of that. In the end, a language without idiomatic expressions sounds unnatural and strange.

Needless to say, the conclusions drawn from this study can only be applied to the three books that have been analysed. In order to make reliable generalisations, it would be necessary to carry out an analysis of more books by different authors and translated from Croatian into English by different translators.

Table 2. Overview of the statistical figures

	Number of examples	Percentage
4.1. WORD-FOR-WORD TRANSLATION	29	27
4.2. A PHRASE OF SIMILAR MEANING AND FORM	40	35
4.3. A PHRASE OF SIMILAR MEANING BUT DISSIMILAR FORM	15	13
4.4. TRANSLATION BY PHARAPHRASE	24	22
4.5. TRANSLATION BY OMISSION	3	3
Total number of examples:	111	100

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